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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, will soon appear.

AN OBNOXIOUS LAW.

Unless New York book and art publishers and picture, antique and rug dealers can succeed in eliminating, through amendments, now pending before the city authorities—the objectionable and harmful provisions of the ordinance, recently passed by the Board of Aldermen, to become effective April 1 next—their business will be seriously affected.

The new ordinance, or rather the revival of an old and obsolete one, requires the keeping of extensive records of all purchases, the procurement of special licenses to do business at all, a limitation of the time during which purchases can be made, and a stipulation that all goods must be held for thirty days before resale.

The ordinance is a decided step backward—comes under the head of restrictive, discriminatory and class legislation, and should be amended, or better still, repealed. There should be hearty and speedy co-operation on the part of all those interested in, or likely to be affected by the ordinance, or the book and art trade will be dealt a blow which may be most harmful. Preparedness is the watchword on this serious question.

"DOUBTING (ART) THOMASES."

The timely and sensible criticism, made by Mr. Thomas E. Kirby from his auctioneer's rostrum in the Plaza Ballroom in opening the third session, that at which the so-called "Old Masters" were offered, at the recent Catholina Lambert sale, of "The Doubting Thomases, who always asperse the authenticity of old pictures offered for sale," bids fair to become as famous in the American picture trade, as have the "Rum, Romanism and Rebellion" of the late Dr. Burchard, and the more recent "Objectionable Bs—Bryan, Bernstorff and Berlin" of Major George Haven Putnam, in political polemical circles.

Mr. Kirby supplemented his just criticism by the expressed wish that if art lovers and buyers would seek more for quality and merit than names, it would be for the good of the trade and art educational interests in general.

In this issue of the "Art News," Dr. Bredius of The Hague pronounces the admirable "Portrait of a Man," given to Verspronck in the Lambert sale, and purchased by the Kleinberger Galleries, as more probably from the brush of De Keyser. From the art or commercial viewpoint, it matters little who painted this fine portrait. It should suffice that it is well painted and a satisfactory work.

It is to be hoped that Mr. Kirby will continue to urge upon his auction audiences to look more for quality than names, especially when collectors are searching for pictures that please and educate. Let it not be forgotten also that because a work is called an "old master," even with reason, it does not necessarily become a good picture. "Old Masters" like Homer, frequently "nodded."

CORRESPONDENCE

Dr. Bredius Thinks it De Keyser.

Editor, AMERICAN ART NEWS.

Dear Sir:

The portrait of a man, of which you published a reproduction in your issue of Jan. 6 last, as to be sold from the Catholina Lambert collection is not by Franz Hals (this attribution was an error and was corrected in a following issue—Ed.) nor does it look like Verspronck. Both Dr. Kronig and myself are nearly convinced that the original must be a fine example of Thomas de Keyser.

Yours truly,
Abraham Bredius.

The Hague, Holland, Feb. 6, 1916.

[This fine portrait, one of the best pictures in the collection, was sold for \$3,300 at the fourth session of the Lambert sale at the Plaza ballroom on Feb. 4 last, to the Kleinberger Galleries, who are to be congratulated on its acquisition.—Ed.]

OBITUARY.

Charles G. Balmanno.

Charles G. Balmanno, president of the Mechanics' Bank of Brooklyn and a collector of books, prints, coins, stamps and autographs, died Tuesday in that borough at the age of 51. Much surprise was expressed at the time, of his appointment by his friend and political associate, State Comptroller Travis, to appraise the books and prints of the collection of the late J. Pierpont Morgan. For this work he secured the "expert" assistance of Mr. Thomas E. Kirby, of the American Art Association.

Thomas M. Jensen.

Thomas M. Jensen, of Brooklyn, who painted many of the portraits of judges which hang in the Kings County Court House, died Monday in his eighty-fifth year. He was born at Apenrade, Denmark, came to this country in 1870, and had painted many well-known people, including Bishops Loughlin and Andrews, Morris K. Jesup and Augustin Daly. Four daughters and a son survive.

Henry Charles Payne.

Henry Charles Payne, brother of William Norton Payne, and one of the founders of the Chicago Society of Artists, died in Chicago on March 1. He was born in Newburyport, Mass., Nov. 27, 1850, and settled in Chicago at the age of 19. He worked chiefly in oil and pastel, painted principally landscapes, and his career as a painter covered nearly half a century. Payne at one time was art critic for the Chicago Inter-Ocean.

AMONG THE DEALERS.

Mr. Charles S. Carstairs, of M. Knoedler & Co., and Mrs. Carstairs sail today for England on the Rotterdam.

Mr. Robert C. Vose, of R. C. & N. M. Vose of Boston, was in town recently and was a prominent buyer at the Lambert sale. Mr. Vose, whose firm probably holds the largest number of Monticellis in this country, purchased at the first night's Lambert sale Monticelli's "Feeding the Chickens" for \$250, and at the second night's sale the same artist's "Marriage Scene" for \$700, his "Concert in Forest" for \$1,600, his "Woodland Fete" for \$6,700, and the two large "Group of Ladies" and "Ladies and Children," painted for the Empress Eugenie, for \$2,000 and \$1,700, respectively.

The John Levy Gallery has sold an important large oil by Winslow Homer entitled "Summer Squall" to a New York collector. At the Gallery there are now on exhibition two fine large pictures by George Inness, one an extremely youthful work of "panoramic" description, exceptionally high-keyed in color for an American landscape of the period. Two fine Blakelocks are to be seen in the same gallery, as well as a brilliant figure piece by Elliott Daingerfield.

Writer's Name Wanted.

Will the writer of the communication signed "F. C.," kindly send his full name and address in confidence to this office? It is a rule in all well-regulated publishing offices that communications intended for publication must be accompanied by the writer's full name and address, not necessarily for publication, but as a measure of good faith.

ART BOOK REVIEWS.

THE PERSONAL LIFE OF JOSIAH WEDGWOOD. By Julia Wedgwood. Ed. by C. H. Herford. MacMillan & Co., 12mo.

In spite of the jumble which the great granddaughter of the famous Georgian potter has made of the mass of material concerning her distinguished progenitor, this contribution to Wedgwood literature contains much interesting matter. Wedgwood came into contact with many of the brilliant personages of the golden age of British art, but an unfortunate volubility makes his own literary productions rather forbidding. Miss Wedgwood wears the reader with lengthy extracts from the potter's letters, in which he strangely mixes his religious and political philosophy with "shop talk" of his chemical experiments. But the potter who had the good sense to employ such a designer as John Flaxman could not be wholly a bore.

Flaxman's "post-Greek" sympathies were of the greatest service to Wedgwood, who rapidly grew rich from the manufacture of vases inspired by the classic examples collected by Sir Wm. Hamilton, the architect. The author gives a mass of interesting data about the Wedgwood factory at "Etruria" and a most entertaining story of the celebrated "Barbarini Vase." Wedgwood's plagiaristic abilities are clearly revealed in the process of copying the famous vase. It must be said, however, that he did not pose (in the case of the "Barbarini") as anything but a copyist. The commercial advantage accruing to him from shrewd riding of the wave of favor for classic art was considerable. Miss Wedgwood says he was encouraged in his imitations by Sir Joshua Reynolds, which seems strange, and by Sir W. Hamilton, which doesn't seem so strange. It was through Sir William's sister, the wife of Lord Cathcart, that Wedgwood's pottery was projected with signal success into Russia.

In his Russian dinner service, Wedgwood introduced a flavor of British character by the painting of English landscape scenes upon plates and saucers, but he relied largely upon classic contours and classic ornaments. A typical Georgian character, his friends were like himself, given to speculative philosophy—Wilberforce, Joseph Priestly, Erasmus Darwin and the painter Wright of Derby were conspicuous among these friends. The plan of Miss Wedgwood's book is ineffective, lacking as it does order, continuity and sequence. Her main facts are buried in a maze of inconsequential references.

A CHIPPENDALE ROMANCE. By Eben Howard Gay. Quarto, N. Y., Longmans, Green & Co., \$5.00 net.

The quest of the antique in the department of furniture has resulted in much prattle about Chippendale, Heppelwhite, Sheraton, etc., by persons who like to sound the names without worrying about what they mean. In this romance Eben Gay offers evidence, at the outset, of the fact that Chippendale was a real personage, a cabinet-maker who knew the value of his own work, as the invoice of a break front bookcase for £84 attests. A photograph of this bookcase (date 1753) forms the frontispiece and this and other pieces designed by the immortal Thomas furnish the author's enthusiasm, which mounts to the point of declaring Chippendale the premier furniture designer produced by the world.

The hero of this romance, having been outbid at an auction in Fifth avenue on the bookcase, seeking consolation of Rose Lee, a collector of Adam period Georgian pieces, indulges in an entertaining dialogue with his fair friend over the merits of his favorite designer. The sudden turning up of a fortune, from Mexican oil, permits the hero to pursue his conquests in Chippendale, to dream with hope of furnishing of his Georgian house, while the vision of Miss Lee hovers always in attractive view—with possibilities. Despairing of locating in New York the proper pieces which his fortune would now permit him to acquire, the hero journeys to England, and there, as his Georgian accumulations grow, his thoughts ever fly over the sea to the fair collector whose sympathy for Adamite matches his Chippendale fervor.

With the fittings for his Georgian house in America, the hero takes ship at Liverpool, with one last conquest to make. Without delay he seeks the home of Miss Lee and there he sees the coveted pieces of Chippendale. Miss Lee confesses. She had outbid him. Now the great moment has come. These forces must join; the Georgian house must have "a queen." Miss Lee acquiesces. The Georgian house thus becomes perfect.

The illustrations to this "Chippendale Romance" are fittingly beautiful. The book is a fine memorial to a great artist in serviceable wood.

James Britton.